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775 The souls of the dead, which, as mentioned above, are thought of as remaining for a while in the vicinity of the grave, later like to return to their former home. They appear to their relatives especially on stormy nights. When the rain streams [787] down and lightning brightens the darkness, the old people remember their dead relatives and attempt by loud lamentations and singing to put themselves in a state of artificial ecstasy, which finally conjures up in their aroused imaginations any desired phantom.

771 The animistic "religion," if one wishes to call it this, still lacks any ethical basis. It has not elevated itself to the acceptance of a higher, omnipotent spirit upon which man feels dependent in the expectation of punishment and reward for his actions. Thus there is also lacking anything which would indicate the external relationships of man to the godhead, idols, cult performances, prayers, etc. There are among them, however, those ceremonies from which apparently the higher cult forms have come everywhere in the world, the mysterious

535 Masked dances. The important role which such masked
121 dances play among the North American tribes is known everywhere. Until now remarkably little was known about the analogous customs on the southern continent. Only the dances of the Tekuna, Juri, and Uaupē tribes are mentioned in passing in the literature. The "temples" and "idols" which the oldest missionary reports mention are obviously nothing other than the "medicine huts" or "flute houses" with the fantastic mask costumes stored in them.

Only recently has the wealth of mask material brought back by the two Xingu expeditions again directed attention to these festive dances which are so important for an understanding of Indian life. Observations made later among the Karaya supplied a desirable supplement to this.

Their masked dances are of quite special interest ethnologically on account of the remarkable analogies which they exhibit in the form of the masks, as well as in other festive customs, with those of Melanesia. This correspondence goes into such

/332 cont./
535 Araguaia (Central Brazil)/" (2).
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2. Jahrbuch des städtischen Museums für Völkerkunde zu Leipzig, Vol. 3, Leipzig, 1910, pp. 97-122.

346 I should like only to make a few remarks here about the
532 mask huts. Castelnau mentions and illustrates (Vue et scènes, Paris, 1853, Plate 8 and text page 7) in the first Sambioá village an almost semicircular, vertical palm-leaf wall, the convex side of which is turned toward the village. In the open space stand about ten dance masks. Beside this there is a framework of poles which consists of several oblique poles stuck in a circle, from the center of which projects a long pole bearing a bunch of leaves at the end. These two structures are shown somewhat larger on page 9. In front of the palm-leaf wall are two dancers who have placed the masks on their heads. The way they are portrayed (the absence of the leaf-aprons and the way they are leaping about) proves that Castelnau was not present at the dances. Ehrenreich also reports on such semicircular compartments for masks, and, to be sure, also among the Karajá ("Beiträge," p. 34). I never saw such compartments, but only the house-like mask huts described by me.

775 About the world beyond, the Karajá were unable to give me any information. Allegedly the deceased go to the heavens.

787 Dreams, which are said to be very frequent, are regarded as reality. For example: "If someone dreams that a relative of his has died, he gets into his boat and rides there, in order to see whether it is true." (Kurisí.)

789 Magic (lŏbūnĭ) of all kinds is very widespread; even enlightened Karajá still firmly believe in its effect. It is believed that through /333/ manipulations natural events (rain) can be influenced or that other people can be harmed through magic.

Rain magic is very common; everyone can use it, everyone has the apparatus necessary for it. I obtained several of these: